

McGill reporter

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Due to deadlines it was necessary to run the article by R. F. Show, Vice-Principal (Administration) entitled FOR THE RECORD in the Gazette Supplement, page 39. This article deals with many of the issues raised in this edition of the Reporter.

DIALOGUE OR DUE PROCESS?

Is dialogue at McGill no longer possible? Have we fallen into such entrenched positions that productive co-operation between all segments of the University community has ceased? Is it no longer possible for us to accept valid criticism and apply it to the reforming of our institutions and their purposes?

Some answers to these questions may be revealed on Wednesday when Senate meets in special session to deal with questions on the nature of the University and the areas of competence of Senate itself.

Given the circumstances which surround this meeting — the log-jammed situation in Senate and the Gray-Administration confrontation — we fear more sound than sense.

In an article in last Tuesday's *Montreal Star*, Stanley M. Cohen wrote about the 'larger issues on campus — tidal waves of dissent'. In that article he quoted freely from the words and works of Margaret Mead and Norman Cousins, editor of *Saturday Review*. Some of these quotations bear repeating:

Quoting Cousins,

"The human race has come to a point where the nation-state basis is unworkable. . . . Young people see the inadequacy of existing institutions to meet world problems. . . . (They) see the nation itself as the enemy of man."

Quoting Cohen,

"It is a mistake to assume that the problem will be solved if we get rid of the Students for a Democratic Society or punish campus rebels soon enough or become more permissive in response to their immediate demands. . . . We have not created the mechanism to deal with our problems. Thus, if education wants to be relevant, it must now address itself to the problems of the human species."

Quoting Mead,

"I think they are frightened as no generation has been frightened before, because, in the past, every new generation grew up in society in which at least some elders knew more. Today nobody knows more than they know about things. There is no one to turn to. . . . Thus, even 15-year-olds are forced to say: 'There must be a better way, and we have to find it.'"

There must be a joining of forces if a better way is to be found. It is simply not productive that one group has to struggle against another when both are dedicated to solving the same problems, to dealing with the same issues. Is it a matter of private and collective pride which prevents a two-way flow of information and ideas? Students who presume that their administration, in every respect, is against them — are they not guilty of the same prejudice, the same unwillingness to co-operate as some of their administrators? There is a kind of vicious social-psychology which makes people behave as they are judged.

If we do not start listening there will be no progress. If we do not shelve all those ideas and principles which we have learned are useless, there will be no progress. We must devise a new set of principles, of attitudes, and of actions. Otherwise, we shall continue in the present direction toward unproductive conservatism and increasing bitterness. Also, we can fear the inevitable violence which is the tragic reaction of a restless student population whose alienation we are only just beginning to come to grips with.

We do not deny that in any social group discipline must be maintained. But that is the beginning of an argument, because the meaning of discipline is not clear. To distinguish between discipline and repression, is extremely difficult. Similarly, to distinguish between justifiable disruption and irresponsible action is no easy task. These kinds of questions typify a great deal of our present intellectual malaise. They cannot be resolved by halting the argument.

McGill at this moment faces the greatest crisis in its history. Those who dispute this assertion simply do not grasp the implications of what is going on.

The issues and events of the past few months have polarized the entire University community. Faculty, students, and administrative staff have lined up behind radically opposed doctrines of University government, seemingly unable to arrive at a vigorous communal compromise. This conflict threatens to tear the University apart, unless something is done soon.

The situation cannot evaporate, nor can it be resolved by an attempt to homogenize the community. The University has been, and always must be, an area where a multitude of ideas and ideologies are accommodated, where they can function beside each other, each providing inspiration and criticism for the others. Nothing less will do.



THE ISSUES AND THE PERSONALITIES

a public statement by Stanley Gray

The factual existence of McGill University does not provide automatic justification for its role and policies. This seems to be a meaningless truism, except in the context of the current debate concerning my dismissal.

McGill's officials have recently taken up the "law and order" line in a manner not dissimilar to, and at an intellectual level not higher than, J. Edgar Hoover's. "The efficient conduct of the business of this university" has become an end in itself, and "acting outside the official channels" has been invoked as sufficient cause for firing me and rejecting the restructuring proposals offered by myself and others.

The administration has seen fit, once again, to respond to political challenges in disciplinary terms. In the face of a movement which has articulated a critique of the present set-up and offered a comprehensive set of

reform proposals, the Principal and the Deans of the largest faculty have zeroed in on the manners and behavior of their critics — denouncing their methods and physical actions rather than an-

A STATEMENT FROM THE UNIVERSITY:

The efforts to reach agreement between the University and Mr. Stanley Gray having failed, formal charges of willfully impeding the business of the University have been laid against Mr. Gray with an invitation to him to submit the question to arbitration in accordance with the Canadian Association of University Teachers' policy statement on Academic Appointments and Tenure. The offer of arbitration is open until 5.00 p.m., 25th February, 1969.

swering the critique and stating their objections to the merits of the proposals. In the minds of these self-proclaimed defenders of order and justice, McGill's inadequacies are to be remedied by ridding the university of disruptive elements.

The oft-repeated charges of "minority" and "destructive" are revealing. The fact of minority status is irrelevant to the substantive merits of the movement's ideas, and is incorrect anyway if it implies that only a minority expresses these grievances and in some way supports the restructuring proposals. As far as "destructiveness" goes, it is an incredible charge coming from an unimaginative administration that has refused to even comment on the myriad of concrete reform proposals that we have come up with in the last two or three years.

The Administration seems to derive its style of governing from Louis XIV — formulating and

presenting its decisions as edicts of a self-justifying Authority. In this world of legal might-equals-right, critics are never replied to on substantive grounds and a philosophy of education or political analysis lying behind the policies are never articulated or publicly presented and defended. Where discussion does occur on specifics, in Senate or elsewhere, we are presented with either fists from the top or technical arguments for closing debate on meaningful alternatives.

One example of the above behavior patterns is the frequent violent reactions in Senate by faculty and administrators to student speeches, and by Senators' total inability to handle student motions and criticisms except by tabling, defeating or substantially amending their proposals. Another example is Robertson's attempted expulsions of the *Daily* editors last year, and the moves

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PRINCIPAL'S STATEMENT TO SENATE

given to the meeting of Senate on February 19, 1969.

I shall not discuss any of the details involved in this particular case for I do not believe that this would be proper, but I intend to speak again to Senate on the general problem of disruption and the use of forceful tactics in the university.

On the first of February at a special meeting of Senate I gave as my reason for calling the meeting my intention to present to Senate and have it consider what I believed to be undoubted evidence of organized efforts to disturb the orderly process of business, indeed, to disrupt the normal workings of the university. I reminded Senate of the disturbances in a Faculty meeting of Senate's Nominating Committee and in a meeting of the Board of Governors. I reminded Senate of the statement that it had issued last September which said in part that "regardless of sincerity no individual or group of individuals has the right to disrupt or to interfere unreasonably with the workings of any part of the university".

I went on to say, "As I see it,

the nature of the problem is this. A group of individuals within our community who are deeply and earnestly committed to certain lines of thought and action are attempting "to influence the actions of the community as a whole. Their right to do this through normal and peaceful

channels of action is undisputed. . . . but the point of view of any group in our community must not be imposed by force and it is force that it is now being used".

I assured Senate that if this issue — the use of force — the use of disruptive tactics — was not settled there might be no opportunity to debate the other issues — and that even if there were debates, the shadow of force would influence every opinion.

Nothing that occurred in the debate in Senate that day and nothing that has happened since has given me any reason to change my view of the urgency of this issue. Quite the reverse, for there has been another disruption since then — in this room during a Senate meeting, and there have been other signs that suggest that there are more to come.

Thus, when it is suggested to me by such bodies as the Students' Council of this university, by the Political Science section of our Department of Economics

and Political Science, by a portion of the Tripartite Commission and by a Syndicate of Professors of another university that I should take no action, indeed that I should retract what I have already done, I have to wonder how aware these groups are of the facts of the situation and how great their concern is for the welfare of this university. And I have to reject their advice. In doing this I am encouraged by the expressions of support from a great many members of staff and by the action of several thousand students who have signed a petition addressed to their Students' Council urging it to resolve to move to outlaw students' attempts to bypass existing constitutional channels.

There is a large part of the university that is alert to the significance of these disruptions and a time must come when everybody realizes what will happen if power tactics of this sort continue. I think that time should be now. Of all the signs

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Senate's soul-searching

THE UNIVERSITY IS NOT A POLITICAL COMMUNITY

by H. Joachim Maitre

Senate's soul-searching session this Wednesday is not expected to produce ready-made answers or resolutions tailored to end once and for all this crisis now besetting this University. The past four months of McGill's new Senate have displayed a range of opinions, views, "philosophies," and convictions so divergent that any reconciliation is beyond the immediate reach. There is unity in the belief that paralysis will rule if no ways are found to avoid strategies of stalling and show-down. As several senators have put it during recent sessions: "Our work must get done!" It is exactly the interpretation of what "our work" should or must include and should and must exclude that has brought mutual frustration into Senate. A definition of Senate's competence has long been overdue, and the discussion this Wednesday will demonstrate the need for an even narrower definition concerning the nature of the university.

The classical concept of the university as a place of detached learning, researching and teaching has come under attack. This socio-political phenomenon is, of course, not limited to McGill and other established universities in Canada; it can be observed throughout the industrially-advanced West. Under the pretence of "detachment" the universities have advanced the capitalist cause—so argue the critics, and they wish the alleged involvement to be directed towards "social change." Hence the permanent pressure brought forward by some student senators that McGill take stands on political issues such as Quebec education. The demand for "free education"—a euphemism for fully tax-supported university education—is meeting with resistance as most senators do not regard their mandate as political. Moreover, the implementation of free education in Quebec would surely spell the death of McGill University as it exists now.

While the truth may be both dubious and unwelcome to some members of the McGill community, it can safely be argued that this University is still a private institution

of higher learning, considerable government subsidies notwithstanding. To many a young senator it has come as surprise and revelation that resistance towards "free education" is rarely ever offered on grounds essential for McGill's survival as a private university. On the contrary, McGill's readiness during the recent years to expand and increase its undergraduate student-body beyond its financial means raises doubts as to the University's willingness towards survival as a private institution.

Government sponsorship entails government control

Various motions drafted by student senators, in particular those dealing with Quebec education, express the desire to see McGill University integrated into the upcoming University of Quebec, a state-sponsored system. Questions of language and culture aside, hardly any consideration is given to the problem of academic freedom within a system of state-supported higher education. One need not emphasize the total dependence upon state or party-policy of universities in totalitarian states in order to comprehend that government sponsorship necessarily entails government control. This universal truth was recognized officially years ago when the United States Supreme Court observed: "It is hardly lack of due process for the Government to regulate that which it subsidizes." (Wickard v. Filburn, 317 U.S. 11, 131 (1942)).

Recognizing this truth, a few senators have already criticized the present composition of both Senate and the Board of Governors on grounds that the people of Quebec were not represented in the University's government. Suggested is a merger of Board and Senate with trade union representatives sharing in the decision making. According to this vision, McGill University's private status has long become a thing of the past, an anachronism due for elimination in the present wave of "democratization."

A magic word, this "democratization," Board, Senate, Faculties, and Departments have felt its impact; the presence of student representatives on all Senate committees has been accomplished without pain, the desirability of student participation in the University's decision-making process seems to be accepted in all sectors. Reforms in this University's structure have been carried out at unprecedented speed, and in October McGill took pride in announcing that its degree of student participation was one of the most advanced in Canada's universities. The race against excessive future demands had obviously been won. Or had it? When on February 5 a Senate meeting was disrupted by dissident students insisting upon immediate consideration of their demands for change in Quebec society, several senators openly showed their support for the intruders. After all, so went the argument, had Senate not repeatedly refused to "face the issues"? If McGill's liberal establishment refused to listen, what choice did student radicals have? Disruptions thus were launched on their path to respectability and even legitimacy.

Indecision and disillusionment

Now Senate has a crisis of its own. There is indecision on the part of many a staff senator, disillusionment in several student senators who have come to see their seat on Senate as a token concession granted by an otherwise unchanged administration (see Peter Foster's article in the Daily, dated February 17); they realize that "democratization" of Senate has only slightly changed what they call the "power-structure" of the University.

The point is well taken if one is to accept the role of the student as partner in the play for power. Any such role, however, and the quest for "student power," can appear acceptable to those only who are confused about the nature of the university. No university can afford or justify a power-struggle between students and faculty, students and administra-

tion. Class-oriented in nature, any such struggle is alien to the university—for the student represents no social class, neither does the professor. The moral foundation of the university is undermined as soon as the vocabulary of power-politics is becoming dominant in the discussion. The very possibility of teaching and being taught is destroyed if concepts of "equality" and "equal rights" are applied to the teaching-learning-process.

The university is not a political community. Its business is not democratic government but primarily the discovery and teaching of the truth. Its authority is not based on the rule of the majority; it is based on knowledge. While it can and surely should function in the spirit of democracy it cannot follow the principle of equal vote for student and staff in matters scientific and intellectual. The hierarchy of knowledge—in itself vital for the process of learning and teaching—is setting the non-negotiable base for teacher-student relationship during undergraduate years; it cannot help declaring the proposed interaction of equals an absurdity. The observation that our society is politically organized as a democracy does not entail that all other institutions be so organized, let alone institutions of education.

In a democracy, it is self-understood that all participants of any institution should be heard and listened to. In the field of education and in various others, obligations towards consultation do not entail a student's "right" to be included in the decision-making process. Only to the woolly-minded can this be an objectionable truth; only irresponsible thinking can reject the values of experience and expertise. In the university, particularly in academic matters such as teaching appointments, the responsibility for decision cannot be shared equally, without equating experience with inexperience, expertise with lack of it, maturity with youthful ignorance. A Dean selected by students might be a groovy swinger, turtle-neck, sideburns et al—but his selection might also say nothing about his academic qualifications and credentials. Are we

really prepared to abide by wisdoms as sloppy as "decisions must be made by those affected by these decisions"? In the extreme, a lecture hall may be as "undemocratic" as a court of law or an operating theatre. The undergraduate demanding a decisive say in the appointment, work, and tenure of his professor on grounds of democratic principles knows, at best, nothing about democratic principles. A faculty member accepting the undergraduate's notion is, at best, irresponsible to himself for he will value neither experience nor knowledge. A university which honours the undergraduate's notion and the teacher's approval is abdicating its *raison d'être*: the discovery and communication of scientific and intellectual truth.

Protect the right to be taught

A truth seems to be increasingly ignored: that the one and only moral foundation of the university is reciprocal tolerance on the teachers' part and voluntary discipline on the students'. Whatever the students' role will be in the operation of the university, their voluntary discipline will remain an indispensable stipulation for the survival of the university. Mentioning a student's right—his most fundamental right is to be taught, and to be taught well at that. It is the university's responsibility to protect this right to be taught. Students at this University have in the past temporarily renounced this right—thus questioning their student status—quite wrongly applying the label "strike" to their act of protest. The University, by recognizing the "strike" and by attempting to settle it as if it were a traditional labour-management-dispute, failed to exercise its prime responsibility towards those students wishing to be taught. Furthermore, by honouring methods of confrontation as legitimate means of negotiation, the university has encouraged similar or identical strategies in future discussions. The University crisis seems to be here to stay. Will McGill finally learn to live with its "strikes"?

What is the role of Senate in all this? Does Senate know? Do Senators know? What conclusion about Senate's competence is to be drawn from last year's experience when Senate was neither consulted nor as a body informed in respect to the confrontation in the Political Science Department? Are fundamental changes in one department not the concern of other departments and, therefore, of the entire university with Senate as its highest policy-making body? The questions asked by Senators are numerous.

It is often suggested by student senators that the entire university structure and policy must come under review. Again, the point is well taken and should be followed up. At the same time, one must not assume that reviews, occasional or continuous, will produce change automatically: an investigation of one particular aspect of university life might well conclude that change is most undesirable, while other investigations will emphatically suggest the need for truly radical change. It is to be hoped that all aspects of the University establishment will be open for discussion, and this hope even includes the student establishment. As a guardian over academic excellence on this campus, Senate cannot become a political debating club. It will have to resist the challenge now brought before it by "progressive" senators: that Senate take stands on political issues. McGill's future and the future of any other true university rests on one single truth: The University will cease to exist if students or faculty are to use the University as a base for direct political action. Within a democratic society, demands for "direct political action" voiced from within the refuge of the campus must be recognized for what they constitute—an assault against democratic principles. Senate will have a vital role to play in this recognition.

Professor Maitre teaches in the Department of German and is an elected member of Senate.

Grey continued

against myself this year. Whether because of inability or choice, or both, neither the administrators nor the governing bodies they control have given creative responses to the radical challenges, and have acted in ways unfitting their leadership role.

I stated at the hearings that there were three conditions which would lead any reasonable person to use and respect the existing channels in the university — if the existing governing bodies responsibly discussed the critical issues, were democratically constituted, and were acting in the best interests of students, staff and the outside community. (I still haven't gotten a response to this argument, except for Robertson's categorical statement that he was opposed to basic democratization, defined as control of decision-making by those effected by the decisions, and Woods' statement that he believes in "liberal democracy" as opposed to democracy.)

I also stated that not all three criteria were necessary preconditions of respecting the official channels, but that a combination of responsible discussion and either democratization or satisfying the needs of the constituencies involved, would merit respecting the channels. The administrators would accept none of these conditions, so real discussion on McGill's structure and policies never developed. I believe, however, that McGill and its governing bodies meet none of these criteria outlined above, and have argued so at great length, in the *Daily* and in many meetings during the past two years. I would like now to restate some of these points and mention a few of the reorientation proposals advanced. Furthermore, I would claim that whatever progressive changes have come about at McGill for the last two years are due to proposals and actions of the radical movement.

Proposals for the reorientation of McGill

McGill is a poor model of the educational process. Its meth-

ods — professorial authoritarianism, large, impersonal classrooms, exams-grades-degrees are hopelessly outdated and stifle students' intellectual self-development. It is designed to produce passive and uncritical absorbers of information and techniques that are handed down to them from the academic establishment.

Education at McGill is also unsatisfactory at the level of content. The social science departments, aside from their low intellectual level attempt to mimic American schools, and teach conservative theories — which distort the nature of society and counsel a passive and cynical attitude towards changing it — all masked in the garb of "objectivity" and "scientific neutrality". Similarly, training in the sciences and professions tends to be narrow, fragmented and specialized — designed to produce workers who are uncritical of the nature and control of their work and unquestioning of their social implications.

McGill's governing bodies, specifically Senate and the Board of Governors, are undemocratically constituted and not responsive to the real needs and desires of the McGill community. Their actions on such matters as student housing, Quebec education, student participation in hiring decision, etc., show a remarkable contempt for the constituency these bodies are supposed to serve.

With reference to Quebec society, McGill as an institution occupies an irresponsible privileged position and plays a reactionary role.

McGill University is now financed to the extent of over 50 per cent of operating grants by the Quebec taxpayer; yet it remains as unresponsive as ever to the needs of the evolving Quebec society.

First, as the largest university of a province which is 85 per cent French-speaking, it remains the exclusive preserve of minority English-speaking students. A survey some months ago showed that less than five per cent of its enrolment is French-Québécois.

Americans and the upper classes of the Third World are not slighted, however; McGill has Canada's highest percentages of out-of-province and foreign students.

All this, in a situation where thousands of French CEGEP students have no idea where they are going to get an adequate university education next year.

Second, McGill is pre-eminent in the university in Quebec controlled by and servicing the giant Anglo-American corporations responsible for the economic exploitation and cultural oppression of the majority.

Third, its academic and research orientations are directed away from Quebec. As Maxwell Cohen never tires of explaining, in the true spirit of the White Man's Burden, "McGill has obligations to the developing world on behalf of Canada and these cannot be denied in the name of new and more urgent obligations to Quebec, for to do so would be to change the spirit and nature of the University itself."

In the Quebec of St-Leonard, the Domtar strike and the CEGEP occupations, it is questionable how long McGill will be able to retain its present position and role.

The minimum that the University would have to do would be to immediately begin accepting graduates from French CEGEPs and give them instruction in their own language — and this as a transition step to McGill becoming integrated into Quebec society and becoming a French institution. And until universal accessibility and free education is achieved, McGill should seek to equalize educational opportunities by lowering fees \$200 (to be taken out of the endowment fund), i.e. to the level of other French universities. The extra places could be provided by McGill's instituting a trimester system, and English students should be given functional French courses.

McGill would also have to change in other significant respects, e.g. abolishing the tokenist French-Canada Studies Program and making Quebec studies

an integral part of the whole university's curriculum. Simply becoming a Quebec-oriented university is not in itself sufficient, of course. It would also have to significantly change its educational program and external commitments — to become a critical university controlled by and serving its own students and staff and the Quebec majority. Such a McGill would align itself with and work for, e.g., labour unions rather than the Anglo-American corporations which presently run McGill and Quebec both, Third World national liberation fronts rather than the American State Department, etc.

Such a McGill would stimulate critical thinking in its students and faculty, would train them in an integrated way, would be controlled democratically, would have an educational program where students are active participants, would critically dissect the society's economic and political structure and develop strategies for transforming it, etc.

The point is that any university is a part of the larger social whole, and necessarily contributes to that society (actually, to certain interests in a conflict-ridden capitalist society) in a definite manner. McGill University, despite its liberal rhetoric about "institutional neutrality", is committed to and serves in concrete ways (e.g. training, research, and through other less direct services) one element in a structurally antagonistic society — the corporate ruling class. A critical university would reverse the present orientation and commit the university to the other side, namely the students and workers of Quebec. It would be run by and fulfill the needs of its students, staff and the Quebec majority.

Over the last two years, some changes in the direction of liberalization have occurred at McGill. But such developments as adding students to Senate, to Departments and opening meetings have only occurred *after* they were first proposed by the radical movement and *after* this movement engaged in direct action to realize these goals. The admini-

nistration never proposed them. The changes have incorporated only a very small part of the original proposals, but they would never have occurred except for strong pressures on our part.

What this has shown is that talk and humble advice is never enough, that there is a basic conflict in interests and views between students and the Administration and that the only way to effectively work for basic change is to confront the authorities with substantial power. In the absence of this direct and continuing assertion of power, the undemocratically established authorities can ignore the grievances of students and faculty and act against the interests of the majority. The "official channels" are *their* channels which are clearly undemocratic. Administrators have only responded to the majority's real needs when large numbers of people have acted directly and outside these channels. And very soon it will be not only the radical students but the Quebecers outside McGill who will act so that McGill serves their needs.

Principal's

continued

that point to the firm intentions of these disrupters, to keep on disrupting until they get their way, I would choose one in illustration and I select it because it appeared in Senate at that special meeting on the first

of February. One of the student Senators speaking on the subject of the prevention of disruptions said, in effect, "It's simple, all you have to do is to agree to our demands!" He didn't say this jokingly—he meant it. It was a highly significant statement and I predict that if this sort of thing continues we'll eventually reach a point where we shall have no alternative to agreeing to the demands of any group that is determined to get something done. Can there be any doubt in any reasonable person's mind that we should call a halt to it now?

A disciplinary action, as has been taken, is one thing—in my view an absolutely necessary step—but much more important is the opinion of the mass of members of the university. The only thing that will put a full stop to tactics of force will be the massive disapproval of the vast majority and this I believe is developing. Anyone who makes a move to check these "mini-fascists" as they were dubbed in today's *Daily*, can expect a reaction that will follow a clearly defined pattern including: character assassination, rumours, falsehoods, protestations of outraged virtue, threats and, above all, diversionary tactics—tactics that divert the mind from the simple question, "should we allow people to force their will on others"? I was expecting all these—and I've already had a fairly large dose of each of them—but I won't be distracted from pursuing a course which I believe must be followed.

I intend to pursue it—I'm quite conscious of the risks involved in proceeding—but I'm equally aware of the risks of letting things go in the hope that they will somehow or other right themselves, and I think the latter risk is by far the greater. If Senate, the Board of Governors, the bulk of the staff and the bulk of the students show themselves willing to take a firm stand on this general issue we have nothing to fear—and I propose to do everything I can to persuade them to take this stand.

campus

OBITUARY OF DR. H. H. WALSH

Dr. Henry Horace Walsh, who retired from the Chair of Church History in the Faculty of Divinity last year, died in Halifax, N.S. on February 6. He was taken ill in September in Normandy where he was engaged in research in connection with the history of French Catholic missions to the Acadians.

Professor Walsh was born in Prince Edward Island in 1899. He graduated at the University of King's College, Halifax, and proceeded to the M.A. degree which he received in 1923. In the same year he was ordained by the Bishop of Nova Scotia and was appointed Rector of Musquodoboit, N.S. where he remained for four years. He then went to New York for post-graduate studies, and gained the S.T.M. degree at General Theological Seminary and the Ph.D. at Columbia University in 1933. Whilst in New York he acquired the name by which his friends have known him since, Nick. (Dr. Walsh would frequently arrive late at night at the homes of friends, after a day in the libraries, and they came to call him Nicodemus after the enquirer who, according to the Gospel of John (3:1), "came to Jesus by night.")

Returning to Nova Scotia, Dr. Walsh became for a short period Rector of Weymouth, where later he established a summer home, and then of Christ Church, Dartmouth, for nine years. He had become deeply influenced by the writings and work of Archbishop William Temple, and at Dartmouth his ministry was one which endeavoured with marked success to relate the Christian gospel to social and civil life. In 1946 he accepted an invitation to become Professor of Christian

Sociology in Montreal Diocesan College. Two years later the Faculty of Divinity came into being and Dr. Walsh was appointed associate professor of Church History. In 1958 he was promoted to the full chair.

During the twenty years of his association with McGill's Faculty of Divinity he steadily earned the reputation of being amongst the foremost of the historians of the Canadian Church. His book *The Christian Church in Canada* (Toronto, Ryerson Press, 1958) has become the standard work on the subject, and appeared in paperback in 1968. He was invited to write the first three volumes on Canadian Church history published by Ryerson Press to commemorate Canada's Centennial Year. This volume, *The Church in the French Era*, appeared in 1967.

Dr. Walsh's concern for the application of Christian principles to social issues was not submerged as he devoted himself more closely to academic research. He expressed it in many articles and reviews in *Anglican Outlook* (later *Christian Outlook*) of which he was editor from 1950 to 1955, and through membership of several committees of the Anglican Diocese of Montreal. For many years he assisted on Sundays at St. George's Church, Ste. Anne de Bellevue.

He was a most competent lecturer, and especially skilful in leading seminar discussion. He gave time generously in directing both B.D. and graduate students in their thesis research. The Faculty of Divinity records its deep sense of loss of a well-loved colleague and a Church historian of great distinction.

Written by his colleagues of the Faculty of Divinity.

SOCIAL PROBLEMS AND PROFESSIONAL APPROACHES *some junctures of law, social work and psychiatry*

The Faculty of Law, the School of Social Work and the Social Service Department, Allan Memorial Institute of the Royal Victoria Hospital will hold a joint seminar on "social problems and professional approaches during March. It will take place in the Moot Court Room of the Faculty of Law on successive Monday evenings of March 10, 17, 24, and 31 at 8:00 p.m.

The series is intended to deal with some problems that engage the attention of lawyers, psychiatrists, and social workers, and the agencies associated with these and other professions. Dr. Alastair MacLeod, medical director, Mental Hygiene Institute, Montreal, will be Chairman of all sessions. The topics to be discussed by speakers, panelists and members of the audience will be as follows:

March 10

THE PRISONER AND THE PATIENT
Legal, social, and mental health aspects of confinements. Who punishes, who treats, who looks up? To what ends? With what outcomes?

Panelists: Barry Swadron, director, Study Project on Mental Health Legislation, Ontario; Dr. Richard Michaud, Medical Superintendent, Phillippe Pinel Institute; and Stephen Cumas, director of the John Howard Society in Montreal.

March 17

THE DEFAULTING DEBTOR IN A CREDIT SOCIETY

Transgressor against property, or victim of "the system"?

Who pays the price for a credit economy?

Has credit become a right?

Panelists: Professor Jacob S. Ziegel, McGill Faculty of Law; Marc Forget, vice-president of Household Finance Corp.; Edward Smith, vice-president of Cooperative Family Economics Association.

March 24

THE PROTESTOR AND THE IMPLICATIONS OF ORGANIZED PROTEST
What are the legal implications of organized protest? Can social change be achieved without social disturbance? Are there psychiatric implications for the community in the phenomena of social protest movements? What is the professional person's responsibility in this field?

Panelists: Dr. John R. Unwin, director of Adolescent Services, Allan Memorial Institute; Dr. Ray Prince, director of Mental Health Project, University Settlement; Professor Brian Grosman, McGill Faculty of Law, Mrs. Lucia Kowaluk, Programme Director University Settlement.

March 31

IMPLICATIONS FOR INTERPROFESSIONAL COLLABORATION AND FOR PROFESSIONAL PRACTICE AND TRAINING

Panelists: Prof. Maxwell Cohen, Dean, McGill Faculty of Law; Dr. David J. Lewis, clinical director, Allan Memorial Institute; Prof. C. G. Gifford, McGill School of Social Work.

For further information, please contact Social Service Department, Allan Memorial Hospital, 1025 Pine Ave. W., Montreal; tel.: 842-1251, local 561.

MARIANOPOLIS 1969 LECTURES

Five well-known Canadians will

speak about "Quebec, Canada, the World—Today," in a public lecture series at Marianopolis College.

The Lectures begin on February 25 with an examination of bilingualism and biculturalism by Frank R. Scott, member of the Royal Commission on Bilingualism and Biculturalism, and visiting professor in the French Canada Studies Programme of McGill.

René Lévesque, head of the Parti Québécois, will speak on March 3 about Quebec politics. On March 10, Grace MacInnis, federal Member of Parliament for Vancouver-Kingsway, will talk on Canadian affairs; and on March 17, David C. Munroe, Vice-President of the Quebec Superior Council of Education, will speak about education in this province. The final lecture on March 24, will be by James Eayrs, professor of political science at the University of Toronto. He will speak about Canada's international relations.

All the lectures will be given in Good Counsel Hall, 3647 Peel Street, at 8:15 p.m. Series tickets (\$9) will be available at the door on February 25. Single lecture tickets will be \$2, students half-price.

A NEW CONCEPT FOR MACDONALD COLLEGE



Left to right: Gordon Thomson, Macdonald College Information Officer; A.R.C. Jones, chairman of the Department of Woodlot Management; and K.C. Hosley, Bell Canada. They were touring the Morgan Arboretum last September.

The following concept was presented to the Faculty of Agriculture on Friday, February 14.

Summary

It is proposed to expand the Faculty of Agriculture into a more broadly based bilingual Faculty of Resource Development. The aim of the plan is to fill a void created by our lack of understanding of Canada's non-urban resources. It would encourage the economic development and scientific study of all areas outside the cities. It would also ensure the vigorous growth of Macdonald College, the survival of which is in serious doubt at the present time.

The Plan

The reasoning behind this proposal is as follows: Several governmental bodies and various universities are studying different aspects of our natural resources, but no single institution in Canada studies all aspects. Canada is primarily a non-urban country, so it would be appropriate if one institution did a multidimensional study of Canada's unique problem. The plan would not eliminate any existing areas of research presently at Macdonald, but would expand the areas having a direct effect on the economic development of our non-urban resources. It would also result in the enlargement of theoretical non-urban research, especially in

studies which are not being intensively examined elsewhere.

There is another equally valid reason for this proposal. Macdonald College will lose the Faculty of Education shortly, and neither McGill nor Quebec will be able to justify on economic grounds the expense of maintaining the campus for the small number of agriculture and post-graduate students that currently attend it. Therefore, it is necessary to expand the student body and both knowledge and services to the province. This should be done in a manner acceptable to McGill, Quebec, and the probable financiers, the Federal Government.

A reasonably just complaint from the Quebec government is that a low percentage of McGill graduates stay in Quebec. We feel that the college should become bilingual to enable both French-speaking and English-speaking Canadians to attend. If the proper conditions are provided, students will attempt to become bilingual thus fitting them for work in any part of the Province and indeed any part of Canada. The theory of the B. & B. Commission which recommends that a new bilingual university would provide a good meeting place for the two cultures, suggests to us that this bilingual experiment could take place at Macdonald.

Supply and demand is a big

factor in deciding what type of student Macdonald should graduate. We feel that most governments lack trained experts in resource development and therefore cause themselves unnecessary expense and embarrassment by poor policy decisions without realizing the full potential of many schemes. Of particular interest is the Department of Indian Affairs and Northern Development because the Arctic and Sub-Arctic are both regions which will require intensive development in the near future. It is also of interest because we are reaching a point where a confrontation with our indigenous peoples may be inevitable unless our non-urban resources are developed rapidly. If the College can help, by means of short courses with no written examinations, to qualify these people for jobs or help them manage their affairs it would be a great step forward.

We think that gathering as many of the relevant areas of specialization as possible under one roof would fill a gap in Canada's educational system and provide a very strong multidimensional team approach to some of Canada's most pressing problems. This is a similar approach to that used in Space Research, Nitrogen Fixation Research at DuPont and many other areas of study.

General degrees in resource development could be granted,

or degrees in any major area delineated in the following list. Post Graduate studies should also be carried on in most of these areas. We do not feel that any specific tag will be necessary to the degree, e.g., B.Sc. Agr. These details are not our concern at the moment.

Some of the suggested areas of specialization are listed below. These do not necessarily require departmental status, and in fact several should be grouped into a single department since they integrate well with each other. We feel that sharp delineation between departments is no longer feasible (if it ever was) except from an artificial administrative viewpoint.

Faculty of Resource Development: Areas of Special Interest.

Forest Management
Wildlife Management
Tourist Development
and Park Management
Water Resource Management
Pollution Control and Resource Rehabilitation
Computer Science
and Mathematics
Languages and Translation Services
Arctic Resource Development
Climatology and Geography
Applied Economics and Business Administration
Resource Law and Government
Resource Policies
Rural Sociology
Indigenous Peoples
Soil Science
Agronomy
Entomology and Zoology
Microbiology
Chemistry
Physics
Plant Pathology
and Botany
Resource Engineering
Food Technology (Food Processing and Food Science)
Continuing Education
Parasitology
Animal Science
(including domesticated animals and newly domesticated spp.
Genetics
Horticulture

The effect of adding roughly ten areas of interest could double the size of the present faculty and greatly increase the need for more floor space. The basic cost of this expansion might be in the region of fifteen to twenty million dollars. The operating cost of the college will also increase. The basic cost might be raised on the B. and B. Commission recommendations for a bilingual University. The following are possible financial contributors: 1. The Department of Fisheries 2. The Department of Mines and Resources 3. The Department of Indian Affairs and Northern Development 4. The Department of Health and Welfare 5. The Pulp and Paper Industries 6. The Chemical Industries 7. Power Industries 8. Mining Industries 9. Oil and Natural Gas Industries 10. The Macdonald Trust Fund 11. The Department of Manpower 12. National Research Council 13. Breweries. There are possibly additional contributors, but the biggest headache regarding costs might be the operating funds, unless guaranteed by either Quebec or Ottawa.

We feel that Macdonald is particularly suited to a programme of this nature because we already have most of the departments and faculty necessary for this expansion. We also feel that most departments are already oriented in this direction, for example, the

continued page 6

JOHN GRIERSON: "I DERIVE MY AUTHORITY FROM MOSES"

interview by Ronald Blumer

REPORTER: Will you comment on your statement that "Fiction is a temptation for trivial people"?

GRIERSON: I said that for joy, but I really believe in the scarlet woman of Babylon, that there is sin in fiction and the theatre. I am not interested in the vulgarities of the private personal life, in any way whatsoever. I don't want to see it unless it is so significant that we interpret it within the Aristotelian canon—we must feel that we are looking at the fate of man. There are many stories in the movies that aren't worth a damn, including all of Bergman. Who cares a damn about these lonely old bastards, your dirty old men? Who cares a hoot? I like his style, I like the way he uses film, but his stories get between me and Mr. Bergman; I'm just not interested in his people.

REPORTER: What about a picture like *Citizen Kane*? **GRIERSON:** It was a great picture! But that was about the death of kings, wasn't it? You are dealing here with great tragedy—tragedy that goes all the way back to Aeschylus. I like the 'B' picture, *The Last Gangster*. That was big time stuff.

Chaplin is more than a king, he is much nearer the spirits. He is an abstraction. A king is an abstraction up to a point, but a clown is an abstraction beyond that point. He gets near to being a god. A true clown is really as far as you can go in abstracting the figure of life.

REPORTER: What would you think of a film made about a bum lying in the gutter?

GRIERSON: I wouldn't regard it as a work of art. It doesn't communicate anything. I mean if I find a man drunk in the streets and the rest, living in his own vomit, he's revealed himself to me in a certain way—or is revealed by the camera. No significance at all. It couldn't mean a thing to me. Nor does it mean a thing to God. He gets in my way, then we'll put him in jail.

REPORTER: But he's a part of you, in a way. He's another human being.

GRIERSON: No, he's only a part of me if he gets in my way, but I wouldn't let him get in my way. That sort of human being is of no interest to me whatsoever. That is an illusion. To consider other people because they're other human beings. We're interested in other people because they're part of the body politic.

REPORTER: So you genuinely believe in a theory of the elect?

GRIERSON: Absolutely, absolutely. But I believe not only in the elect. I also believe in the elect having their duty. You see, there are three forms of the elect. One is the elect having their duty to their community, and another of duty to God. And the other is of the elect having no duty. Being elect anyway. That is a falsity.

REPORTER: What do you think about the cinema verité school of documentary, some of whose members suggest that you can get at the truth simply by turning on the camera?

GRIERSON: There is no such thing as truth, until you've made it into a form. Truth is an interpretation, a perception. You've got moral laws to affect it, you've got social laws, you've got esthetic laws. What is truth isn't a nasty question at all—it's a question that forever is with you when you're a film-maker. It's to make your truth as many-faceted and as deep, as various, as exciting, as possible that you are an artist.

You don't get truth by turning on a camera, you've got to work with it. What is the truth of a human being, what is the truth of a street, what is the truth of a city? You don't get it by simply peephole camera work. You must yourself tell the truth to yourself at all times, and tell it to your subject matter. You must never sneak or steal.

The Negroes are scared that when you make a picture of them you take their souls away. They are the clever ones. They're right. You may take a part of a man's soul away, by making a picture of him. You may take a part of his privacy away. I always remember that one of the great things about the sophisticated notion of God is that God is to remain unknown. The known God is no damn good. So the known person is no damn good. A person is to remain unknown.

That's why the Jewish writer, Arthur Miller, makes a great thing of this. He expresses it very very wonderfully in the end of the *View from the Bridge*: "The tragedy was that he wanted to be fully known." This appreciation of another man's privacy is something that is very vital to life, and I think all the more so in a complicated modern life. A great cameraman for me would be a guy who had a great conscience.

If I were a newsreel cameraman in a war, a fighting war; if I were a politician, taking a side, openly declaring that I was on one side, not a sneak-thief, then I would do anything. I would justify myself by having declared myself publicly for a cause.

A person must proceed in his beliefs absolutely coldly, but he must declare himself. And he must not take the King's shilling or the national shilling and abuse it. This of course applies to the Film Board. They are employed by the government to communicate the image of Canada to Canadians and to the rest of the world. So they're under special obligation.

REPORTER: Suppose I am a maker of sponsored documentary films. The company paying me wishes me to present a distorted view of something for its own ends. I have a wife and children I have to support. What am I to do?

GRIERSON: You may not tell lies to the public. Your duty to the public is more important than your duty to your wife and children, not to say your bloody conscience before God. You can tell private lies. That's o.k. That we do in fictional movies. But public lies may not be told.

Now, if your sponsor has really got a thing to tell the public which is good for the public, if it has a dramatic quality, a poetic quality, and if it has something that really excites the medium and excites you as an imaginative fellow, all right. It is best that you know your sponsor well, or that you know somebody who knows him well, so there is some communication between you on the imaginative level before you start, so that he, so that you don't find yourself in the position of providing something imaginative, to which you've given your life and your effort, which (a) he doesn't appreciate, or (b) the language of which he doesn't understand. If he really thinks that his message can be conveyed by straight ordinary Sears-Roebuck catalogue of his activities, if you're that kind of fellow, make it.

If you're not that kind of fellow, don't enter into a wrong contract. The relationship between the film-maker and the sponsor has got to be out on an imaginative level. Film Centre was set up in England to pioneer this attempted relationship between the sponsor and the film-maker, so the imaginative level would at all times be guaranteed. It has done excellent things. I should have made it my life work. This question of sponsorship in relationship with the artist is most interesting, and can be constructive and productive of all kinds of things. Because if you read *The Hidden Persuaders*, when he talks about putting a hook into things, if you really put that on a deep level, not the trivial level that he deals with, you've got something very very wonderful. You've got the protection of public health, and world nutrition. All kinds of FAO interests, and cultural organizations, primitive education, from UNESCO, WHO. You see, much of their work could be done by great industries, and in their own direct self-interest.

REPORTER: Considering that cinema is so expensive; what social justification do we have for cinematic poetry?

GRIERSON: You would find it difficult to find any one of the poetic films in the whole history of the cinema that could not possibly be justified, either under the commercial category, or because the government sponsoring thought it valuable for the country, or the industrial entity found it valuable for the industry image.

In other words, there are many forms of social justification. McLaren isn't an exception, but it takes a long, long imaginative policy of national public relations to see the social justification for McLaren and experimental films of that kind. The justification is easy because it means that Canada can hold up her face in the art world abroad. And a distinguished face. It

is good that Canada has Norman McLaren to export to the cultural centers of the world. In fact, McLaren has been the most notable single cultural export of the Canadian people for the last 20 years. It is one of the paradoxes of the whole business of propaganda and national projection, national expression—that one single figure like McLaren can do more for a country—for very little money, because McLaren is not an expensive item for the Canadian government—in the way of bringing prestige to the Canadian people abroad than many more extravagant and grandiose projects. And when you're talking of social justification, include also that particular domain of social justification.

So we've got several domains, haven't we, by which we can excuse poetry? In fact, I'd be hard put to think of a way in which one could not find a justification.

REPORTER: Let me suggest one. McLuhan suggests that the artist is the antennae of the race. He and others suggest that perhaps the artist should not be expressing values of his age, but searching ahead. Perhaps he wants to revolutionize society, perhaps he wants change. From a film point of view, the question would be, who is going to pay for this? It's obviously important, and yet perhaps there is nothing in our society that can justify this.

GRIERSON: I'm going to tell you what has happened in the past. When it came to making industry not ugly for the people, but a matter of beauty, so that people would accept their industrial selves, so that they would not revolt against their industrial selves, as they did in the late 19th century, who initiated the finding of beauty in industry? The British Government—as a matter of policy. They deliberately set out to make people feel romantic about the modern aspects of the fishing industry, which was my first job from them. They deliberately wanted me to update the poetry of craftsmanship, and introduce the beauty of the craftsmanship that went into making Rolls Royce engines.

So I invited Flaherty, no less, to come over to England and do *Industrial Britain*, a poetic film, if ever there was one. Who is going to pay for these adventures into the future? Always, government, if it is imaginative. Because it must prepare the imagination of the people for tomorrow.

REPORTER: Perhaps the artist wants to overthrow the existing structure.

GRIERSON: This is another matter. What you may have on your mind is another, shall we say, more divergent, adventurous art form, that you find it difficult to—I won't say to justify; you may easily justify it but you cannot see where the money can be seen to be justifiable, from a national or social point of view. This bothers me greatly, too.

I have *always* been a government film man. I was responsible in the first place to the Treasury, and I was responsible in the second place to the political consensus of the government, and in the third place, of course, I was responsible for production. I was responsible for the excuses to be found for the making of films. And so, naturally, all my life I have lived with this question, and is it justifiable or is it not? I have been scared to death that artists would get away from me, that somehow or other I would not see the justification for an artist.

But to return to your question. Let us face it. If you think that I do not feel that I have been in the business of conditioning the imagination of mankind, you're crazy. But then, every goddamn rabbi, every prophet and every priest before me has been in the business of conditioning the imagination of mankind. I derive my authority from Moses. And I won't be pushed aside from this. I deny this miserable modern habit to deride or to deny the right of the prophet or the preacher. Masterminding is a valid activity of the human spirit, and medicine men are worthy of their hire. They all represent controls—all represent imaginative discipline, seeking of the power which will enable them to operate.

REPORTER: But what if, as a film maker, I wish to change society?

GRIERSON: Ah, then you're in the same game. You're preaching too. You're a counterprophet. You see, every prophet starts as a counterprophet. Then he is promoted to the establishment. And of course, you want

to preach against our established prophets and prophecies. O.K., that's dandy, you're in the business. But then of course, in so doing, you will have to declare a message, a message that will be understood. You will have to put over your message so that you have your tribes of Israel that will listen to you. You will have to not only create a following, but you will also have to create the disciplines that maintain a following. As a counterprophet you will find yourself making disciplines that will be *tougher* than the established disciplines, because you are starting a new thing. And so, I am not very impressed by art movements that don't (a) articulate a message, (b) order their followers, (c) work through some discipline. I'm not worried about them, because they'll disappear.

I'll tell you what I'm really worried about, though. The current explosion of students across the world. It's a very genuine and big thing, but it doesn't look like it is finding a single body of discipline. There are so many aspects to it, so many self-contradictory approaches in it that I greatly fear that some of its values will be lost. If the students wish to take over the university it means they've got to be prepared to run the university, to provide the teachers, and also provide, really provide the intellectual life. Because there's no use taking over the university and not knowing what to do with it. It's like taking over a bakery and not knowing how to bake.

REPORTER: But don't you think that, in a way, our elders, our peers have let us down? You can't turn to anyone anymore for answers. Religion is a laughing matter, politicians are feeble washups. Who does one turn to?

GRIERSON: You must turn to the last. No matter how nihilistic one may express oneself, somebody must eat. Not that I think eating is the most important thing. The first thing is to run the sewage system. The first thing, when a town is battered down with bombs, is water. The first thing is to keep the bloody plague out of your system and to keep death away. The first thing is sewage. The second thing is water. The third thing is food. It will go in that order—in the war it was a study we made.

REPORTER: We're well above this subsistence.

GRIERSON: You're not. You're not because they're not in Biafra. They're not in all kinds of countries. I'm very sorry: one is one's brother's keeper. And there it is.

REPORTER: Perhaps the students are reacting against established systems of law and order—systems that have let humanity down. Perhaps the point is that they are revolting against order.

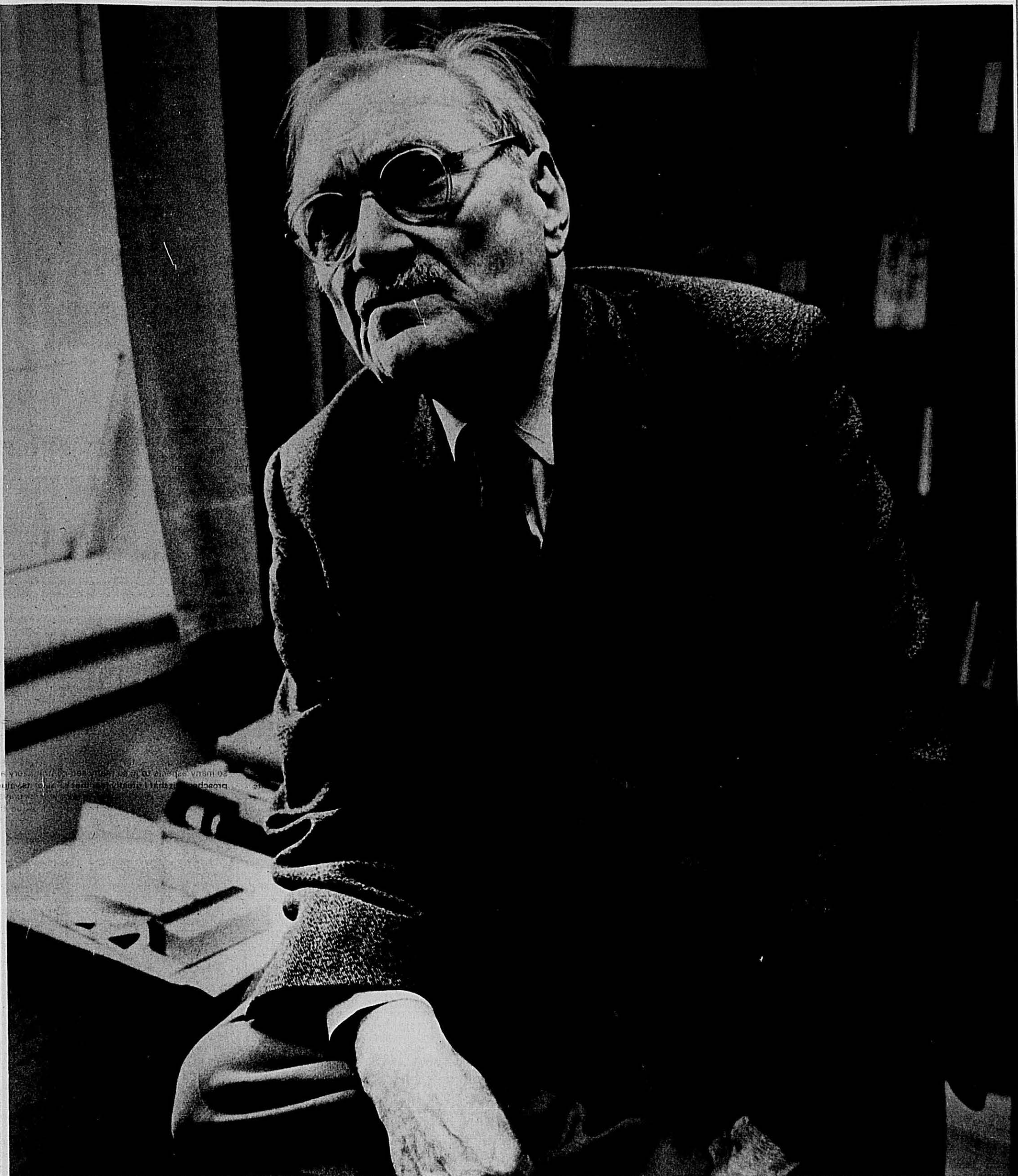
GRIERSON: If the anarchists get in the way of the makers of bread, and the turners of the soil, God keep them, because they'll be murdered. The makers of society; the makers of the economic society will band together as they did in Germany and destroy them. Even revolutions must have government. Someone must say when rivers must flow or don't flow. I mean, there are rules of economics. You suggest a nihilistic situation, which is damned interesting, but I must warn you that all our boys are going to be grabbing for jobs like mad. Oh, God, I'd love a situation where there was a free-for-all for power. But watch what you get! You take it from me—the thugs will win.

REPORTER: I take it that you would not agree that the meek shall inherit the earth.

GRIERSON: Well, they haven't in my time. I've been brought up as a Calvinist. The more I've lived, the more I think that the Christian religion was a savage attack on the human race, a curse put upon the rest of the human race by the Jews. When I think of religion, I believe in Spinoza's God.

I'll tell you a nice thing to say about religion. Religion is like sex. This is a quotation from a Duchess in France. She writes about religion: "C'est comme la sexe. Je le fais souvent, mais je n'en parle jamais"—I do it often, but I never speak about it.

Ronald Blumer is a graduate student in film in the English Department.



Who, or perhaps one should ask what is John Grierson? One may start by telling what he is not. Although he has made some films, Grierson is the first to admit that he is not himself a film-maker. As boring as it might at first sound to the wild-eyed ones with the 8 millimeter brains, Grierson's first concern is with money. As he so aptly put it, it is pointless to discuss what one does with the medium unless we are talking about it in terms of access to the means of production. In terms of film-making this access takes the form of money, and lots of it. Thus it is said that when two businessmen get together they talk about movies, while when two film-makers get together, they talk about money. Grierson's gift not only has been to place himself in-between those with resources such as government and industry and those with film-making talent, but more importantly, to establish the sort of creative working arrangement which insures that this talent will not be stifled. It is said that Grierson started the National Film Board. In fact the Canadian Government had been involved in film-making well before he came in 1938. What Grierson supplied was an organization which permitted creative film-making to take

root. In the words of the act which he wrote to create the board, "Governmental departments should be free to supervise films . . . but where films are intended for distribution to the public, translation into film terms should be regarded as a professional matter for the government film officer and his associate producers."

Only a film-maker bitterly experienced in the meddling of an over-anxious, unimaginative sponsor can appreciate the poetry of these words. Through such arguments, Grierson was able both to harness and liberate the talents of men destined to become creative forces in the cinema. There are many ways of being great. Grierson's greatness is particularly visible because of the extent to which others have reaped the fruits of his labors; not the least ourselves, the audience who owe the existence of a whole genre of cinema to his creative genius.

Grierson's starting point is not the cinema but rather a concern with the issues of education and propaganda. He came to Chicago in 1924 as a sociologist to examine the melting pot in action and particularly the powerful forces acting on the population which insured that immigrants of every ethnic extraction would be thoroughly Americanized within two generations. His discovery, echoed by men like McLuhan 30 years later was the not-too-surprising fact that the mass media exercises a tremendous influence on the behavior and

opinions of the population whose lives it infuses. Grierson saw the tremendous propaganda power of the press. The press had the power both to mold collective public sentiment and to move national policy. Newspaper headlines, quite literally, caused wars; wars patriotically supported by a population fed on newspaper headlines. Grierson was among the earliest to see in the cinema an even greater power for controlling men's thoughts. What seems today almost self-evident was his great selling point. To those who had a stake in influencing opinion, he offered the tools—a powerful medium and a pool of creative specialists who knew how to use it. What he sold as a by-product was a new type of film-making—the documentary film; a word he invented and defined. Strange as it might seem today, the idea of exploiting the real world and factual material, the idea of showing real people doing real things was, in 1927, a new idea, something that just hadn't been done very much up to then in this most life-like of media. Grierson was to define documentary as the creative interpretation of reality using the method of a "selective dramatization of facts in terms of their human consequences." His trick was to combine these simple ideas with an almost Machiavellian ability to make them come to pass. He created a movement that was to revolutionize film-making.

Grierson's astonishing success in this field he in-

vented for himself stretches from the British documentary school of the 1930's to a highly successful television show lasting an amazing 10 years into the 1960's. It is a success that largely centers around a creative interaction which he has managed to establish over the years with those in power. He has the curious knack of using people for their own good. His first film, a documentary on herring fishing, was proposed to a board whose financial director just happened to be passionately interested in the subject. The early success of the National Film Board is due in no small measure to a personal friendship which Grierson enjoyed with Mackenzie King. The successful distribution of his films is due largely to the close personal ties which Grierson had established in both the British and American film industries. Finally, the cohesiveness and integrity of the documentary movement as a whole is due in part to a personal loyalty to the man John Grierson and the ideals he stands for. He remains today the mastermind behind a movement, the maker, not of films, but of film-makers.

POET'S CORNER

From next week the Reporter plans to publish one or more new poems each issue. Submissions are welcome from anyone who belongs to the McGill community. Manuscripts should be typewritten and the author's name, address, and telephone number printed clearly on each submitted sheet.

Stuart Gilman, who started THE PAGE six years ago, shall be in charge of Poet's Corner. Here, he puts himself on the block.

"ARSE POETICA"

by Stuart Gilman

how much has been usurped by the camera!
and what else besides!
even the thing itself is a fat-fed dowager!

we have been pushed
to the basins of our consciousness,
turned inside ourselves,
our fields of travel sieged by defoliant.

the wine-tree and the chestnut
have been knocked about
by the clatter of Hieronymo.

even should we speak plainly to Apollo,
to tell him what arms we bear
to keep the flies away,
he will not listen.

what is not over-dosed!
even the thing itself!
and so we are turned inside ourselves,
to the tentulars of our minds
we bring the xiphoid and the thesaurus:
a condition of dismembering, of desperation,
not despair.

we must speak unusually,
and not like a poet, or obscure,
yet it's all the same:
a diction made to measure
the temperture of our time —

Cheap.

from the ruins of empty syllables
in the Sea of Phrase
we must dredge the most we can.

and be the most we can
pretend to be!
in every line, express words new,
not sentiments, for, after all,
it's known we feel.

we must be eponymous, and denigrant,
outmatch the adman.
his vocabulistic girandoles
must not outdo our own!

the list between the 'stood
and miscomprehended
must be thin as early ice.

this is perepeteia:
from hubristic, prideful heights,
to fall beneath the critics microbe eyes.

how much has been usurped! Pre-empted!
and how much else, besides,
given away,
to the clatter of Hieronymo,
or, from just poor reckoning,

To the dogs of nonsense.

McGILL: NO FACILITIES FOR THE PERFORMING ARTS

by Steven Freygood

Last weekend I had the pleasure to attend concerts given by the orchestras of the McGill Faculty of Music and the Provincial Conservatoire. Although the McGill concert was more exciting, the Conservatoire orchestra is by far a more solid and professional ensemble and would, under a different conductor be well worth going to see. The Conservatoire orchestra will be giving three more concerts this year.

It would be unfair to compare the two orchestras directly because, as one student put it, "Each orchestra lacks what the other one has." In fact several McGill students also study at the Conservatoire and play in both ensembles, a situation about which the Conservatoire is not overly enthusiastic. This attitude is unfortunate since neither school would claim a uniformly excellent faculty and these deficiencies show up in the orchestras. McGill is strongest in theoretical subjects which often leaves students with little time to prepare concerts. The Provincial Conservatoire is a school of performance which offers free tuition. On the other hand students assure me that many of the teachers at the Conservatoire are far from inspiring. McGill has an excellent brass department, an imaginative viola teacher in the person of Steven Kondaks, and what is developing into a first-rate program of chamber music. What the McGill ensemble lacks is a good string section, particularly violins. The Conservatoire orchestra has twenty-two violins while McGill could only muster eight. (In fact the Conservatoire ensemble was overbalanced in favour of violins because they could only dig up four violas.)

Of all the Faculty Fridays to date, the performance by the Faculty orchestra was the most professional and exciting. My first reaction was amazement that the orchestra had acquired so much discipline and musicality since their last concert. This turned to gratitude that I

was able to lean back comfortably against my bit of wall (the hall was jammed) and just enjoy the music. Dr. Brott's conducting was vigorous and it was evident right from the beginning that he had the orchestra completely under his control. Handel's "Water Music" did not suffer from the self-consciousness I have come to associate with the opening number on a student concert. In the difficult allegro, the horn duos were well executed though the trumpet duos were rather disappointing. This piece set the tone of the concert. For once string intonation was very good despite the fact that a shortage of violins leaves that section exposed to error. Obviously the orchestra spent some time studying the music in depth because they were not just playing the notes, struggling for good intonation. Particularly in the Beethoven piano concerto, every line was clearly defined and every performer understood his purpose in the formal structure of the work.

The second piece on the programme was a particularly dull oboe concerto by Benedetto Marcello. Stewart Grant made a brave try at making something musical out of Marcello's melodies but he did not perform nearly as well as many of us had expected. Mostly he was fighting the peculiar acoustics of Redpath Hall. At many points he was completely covered by the orchestra and his intonation was less than perfect.

Even the intermission was fraught with tension and excitement. I enjoyed myself hugely watching eight middle aged music lovers battling over an open window. After this incident I spent the rest of the intermission fighting just to get back my place by the wall.

The best part of the concert was a fantastic performance of Beethoven's 3rd Piano Concerto by the Montreal pianist Pierre Jasmin. Jasmin is in his third year at McGill studying under Paul Loyonnet. Jasmin's performance was clean, emo-

tional, and virtually flawless. Under Brott's direction there was a complete unity of orchestra and soloist.

Last Sunday I went to a concert given by the Conservatoire orchestra at Plateau Hall. At least the Conservatoire has always arranged for some sort of concert hall for its students to play in. Ye! Fear not, for I have with mine own eyes seen the plans for the new Faculty building and concert hall complete with 1984 style automobile parked in front. McGill is the only large North American university which has no facilities for the performing arts.

At first it was very pleasant to listen to a solid, confident body of performers but as soon as they got well into some nonsense by Rossini it seemed I was in for a dull evening. Wilfrid Pelletier had a very charming stage presence but his conducting was pedestrian. It is not, of course, certain that their lifeless performance was entirely his fault. Most of the musicians I spoke to were more worried about intonation than interpretation. The violins dominated while the horns, for instance, did not stand out at all.

For some reason the orchestra, and the winds in particular, began to fall apart after the intermission although they gave an adequate performance of Milhaud's "Suite Provençale." The main feature of the concert was the presentation of excerpts from three concerti, an idea which the McGill orchestra should take up. First, Yvan Bourbonnais performed the Haydn trumpet concerto which suffered from M. Bourbonnais' nervousness and a tempo which seemed much too slow. Then Claude Descheneaux gave a very sensitive performance of a movement of Mozart's 5th violin concerto. This was also the best performance of the orchestra. Finally Francine Chabot gave a brilliant performance of the first movement of Chopin's piano concerto in F minor.

Macdonald

continued from page 3

Department of Entomology has two doctoral students working on fresh water biology at the present time. Obviously, some areas will need considerable strengthening and expansion. Macdonald has 1,600 acres of land which is more than adequate for any type of expansion. Included is an arboretum, in addition to Macdonald bordering on Lake St. Louis which is an ideal setting to study water pollution. McGill has several satellite stations suitable for studies e.g. Mont St. Hilaire, Schefferville, Labrador, Barbados, and the Soulange Canal Reservoir has been suggested for study. It is probable that provincial park areas and reserves would be open to us. We presently have at least one doctoral student doing research in the C.I.P. forest preserve and they have shown every desire to cooperate with Macdonald. The Arctic Institute of Fisheries Research Board is near at hand and the Pulp and Paper Institute is only a few miles away. Macdonald is a logical choice for a project based on the scientific study and development of our non-urban resources.

We would hope that upwards of 3000 students would enrol in this Faculty, and that enrollment begin as soon as possible. When Education moves to McGill the

Faculty should be well enough established that the decrease in students would be well offset by the increase in general B.Sc. students, but this ideal might be difficult to attain.

In order for this proposal to succeed it must be accepted with enthusiasm. A tremendous amount of inter-departmental co-operation will be required.

If the general idea of establishing a Faculty of Resource Development is acceptable, a more comprehensive proposal should be drafted immediately to present to McGill, Quebec, and the possible financial supporters at Ottawa and elsewhere. Financial pledges will probably be necessary prior to Senate approval. If the general proposal is worthy of investigation, the Macdonald student representative will undertake to ask Senate to instruct the appropriate committee on the Macdonald Campus to conduct a full scale investigation. Considering the bilingual nature of this scheme, should further action be taken?

Respectfully submitted,
R. S. Whitaker and Peter Ellis.
REF.: Gorbman, A. 1969. Lumper or Splitter? Administrative Organization of Biology at Larger Universities. Bio-Science, 19(1): 35 - 39.



ICARUS'S MOTHER

will be presented at Sandwich Theatre University Centre, February 24 to 26, 3 p.m.

It will be directed by Jeanette Kucharsky, and will star

Peter Broomfield as Bill, Guy Sparrow as Frank, Neil Sinclair as Howard, Kathy Bennett as Jill and Judy Kewen as Pat.

Was first produced at the *Caffe Cino* and was directed by Michael Smith. Here are his notes on the play.

"I directed the first production of 'Icarus's Mother' (premiere: November 16, 1965) at the Caffe Cino in New York. It was Joe Cino's idea. I didn't know Sam Shepard, but I already had a special feeling about his work. His earliest plays, 'Cowboys,' and 'Rock Garden,' had formed the first production of Theatre Genesis a year before. I was dazzled by them—their immediacy and vitality, the freshness and integrity of the author's voice. I wrote a rave review in the Village Voice and felt forever after as though I'd 'discovered' Sam Shepard.

I immediately liked 'Icarus's Mother,' and I still think it is the best of Sam's plays to date—the fullest, densest, most disturbing and provocative. But it is terribly difficult to produce. I failed. Maybe I can share the lessons of that failure.

When I read it, I couldn't tell the characters apart—and Sam said he doesn't think about characters. I was struck by

the play's smooth, mysterious ascent from cozy reality to high lyricism and symbolism, its debonair plunge into the sharky depths of resonant meaning. All Sam's plays use the stage to project images; they do not relate to the spectator by reflecting outside reality (they are not psychological or political); rather they relate to reality by operating directly on the spectator's mind and nerves. The imagery is surreal, the method nonrational, the sensibility hunchy. It's always hard to tell what, if anything, Sam's plays are 'about'—although they are unmistakably alive. 'Icarus's Mother' is exceptionally ambitious, and I think it succeeds in objectifying its impulse, externalizing it in terms of human actions and reactions and stage events.

'Icarus's Mother' is about fear—specifically, the so-called paranoia of the nuclear present—and its effect on people individually and in community. The plane is a vivid and convincing symbolic threat; its equivocal reality and inexplicable relation to the characters—

does it after all have anything to do with them?—are as disorienting as the Bomb it may be thought to carry.

As director I approached the play all wrong. I started rehearsals by talking about its content and overall meaning. Trouble. The actors didn't share my interpretation or even care about it. More important, they couldn't use it: it didn't give them anything to do.

Mistake two—language. The play's basic diction is cool, almost unexpressive; then three times it erupts into huge monologues that overflow its token naturalism. (They are in fact the means by which it transcends itself.) I thought of them as arias and looked for the music of the play. Again I was blocking the actors. Our nexus of anxiety was the smoke signals. 'What are we doing?' they'd ask. I told them they were making smoke signals. 'Why?' 'Don't think about that, just do it.' 'What is the motivation?' 'I could make things up but they seemed irrelevant. I figured out how to make smoke. I showed the actors how to hold the blanket, gave them gestures

and rhythms and sounds. Not enough. They were confused, uncomfortable, floundering. How could I free them from worry? How could I get them simply to do it, not to act it? They felt foolish just going through the motions, and the results were self-conscious and hollow.

Tardily we got to work on character, at which the actors were expert. It turned out that the characters in 'Icarus's Mother' are perfectly distinct, it's just that we're given almost no information about them. Close scrutiny reveals a coherent pattern of response for each of them, and it's possible to extrapolate backwards from that pattern to postulate the omitted facts. We decided that Howard and Pat are married. She's depressed and he's fed up with it; she's self-indulgent, he's mean. Jill is Bill's girl friend, a warm cheerful girl who does what she can to distract. Pat and keep Howard from tormenting her. Bill is an overage Boy Scout, a little dumb, easily scared by his own fantasies. Frank is older, we decided, an envious outsider to the group, charming enough,

but clumsy. Bill and Howard retreat into boyhood when frightened; they play with their security blanket, try to control reality with symbolic gestures, shut the girls out, try to turn Frank off.

All this fits fine, although a whole different set of hypotheses might be equally good or better. But at last we had something we could work on.

We were at about this stage on opening night, and for the first week the production was terrible—heavy, unconvincing, obscure, forced. Only then did I realize that the play is about a picnic. That should have been my first concern, the picnic, instead of all the probing into meaning, all the theories about paranoia and politics. And at last the play began to come together. The dialogue isn't Sam being arty, it's people talking, people who know each other and don't have to explain themselves, people who are hot and a little bored and a little too full of food. And so on. Lesson: go for the reality. The meaning is built in. Get the reality, and the meaning takes care of itself.

But it's not that simple, and realism isn't all there is to 'Icarus's Mother.' It needs reality in order to transcend reality—and it's the transcending that makes the play extraordinary. The smoke signals are just barely possible as real behaviour; finally, essentially, they are the abstract gestures of a formal rite. The long speeches are really more operatic than conversational.

The plane transforms from everyday artifact into agent of apocalypse behind a veil of fantasy and deception. And how do you go from real plane to planes of reality? I don't know.

Sam Shepard overreaches the boundaries of the known and possible. Who is Icarus? The play itself is Icarus, and if it fails, then so did Icarus fail. Would you have him heed his father's warning?

(From the collection 'Five Plays by Sam Shepard')

The siege of America — by indefatigable Norman Mailer

Reviewed by Juan Rodriguez

NORMAN MAILER: *Miami and the Siege of Chicago*, New American Library, 223 pages, 95 cents, soft-cover.

During the past four years, we have been witness to an impressive and prolific measure of Mailerama: 'An American Dream', perhaps THE American novel of the decade; 'Cannibals and Christians', a diverse collection of views on everything from architecture to LBJ & Goldwater to cancer-as-a-way-of-life; 'Why Are We In Vietnam?', a ribald and harrowing tract on the American condition; a dramatization of 'The Deer Park'; 'Armies of the Night', an acutely detailed, personalized account of last October's march on the Pentagon; two movies, 'Wild 90' and 'Beyond the Law'; and, finally, his latest offering, 'Miami and the Siege of Chicago',

a feverish report on this year's political conventions. Mailer's work, over these years, paints a vivid, serious and sensitive portrait of contemporary America as it gropes its way through the most agonizing period of its history. While the Nat Turners and Herzogs of our literature come and go, Mailer keeps on plugging, and it is becoming increasingly obvious that no other author is writing as indefatigably on the American scene as Norman Mailer.

'Miami and the Siege of Chicago' is, at once, remarkable for its microcosmic detail, and for the rapidity with which it was completed (it appears in the November issue of 'Harper's'). Mailer seems to be more energetic than ever; he was accorded little over two weeks in which to submit his 223-page report to 'Harper's' for pre-election publication. Indeed, Mailer's preoccupation with the 'deadline' plays an important role in determining his psychic posture at Chicago. At first

glance, Mailer could almost resemble Walter Mitty, because the fantasies of his meanderings are constantly on display. Yet, Mailer's great talent is that his distractions are always temporary, that they lead to a stainless-steel sharp, and fiercely passionate, appraisal of the shape of things as they are in America.

The situations he writes about are bleak, yet Mailer infuses a complexion and temper to them that somehow manages to leave us with a modicum of hope. Mailer is walking a tightrope in this book—surely the best way to view the action below—and the tension between fact and fiction, theory and fantasy is taut and gripping. Mailer's ornate prose style is particularly noteworthy in that it drags the reader onto his precipice, too. His long, grandiose sentences blaze unusual, often ragged, trails into the reader's mind.

'Miami and the Siege of Chicago' is also—predictably so—filled with various Mailer opinions. As usual, he

continues his role as a maverick radical: neither side will likely feel at ease with Mailer's pronouncements. He is unusually candid about himself, and his views. The man who would not vote for anyone except possibly Eldridge Cleaver finds himself seriously questioning his former view of Richard Nixon as a political gargoyle. He confesses that he is getting a little fed up with Negroes and their civil rights ('the tyranny of soul music') but he is moved when a young Negro shouts encouragement to him when he is addressing a crowd in Chicago's battleground, Grant Park. He offers a small measure of sympathy to the WASP as a governing power, after berating them in the past for being responsible for the growth of the cancerous plastic non-spirit that he maintains encases contemporary America. He is certainly most disparaging of the squishy soft liberalism that Humphrey and Rockefeller embody. Although he thinks that the young dissidents are far from

power ('What the Yuppies did not recognize is that their demand for all-accelerated entrance into twentieth-century Utopia . . . was nonetheless equal to straight madness for the Average Good American, since his liberated expression might not be an outpouring of love, but the burning of his neighbour's barn.'), Mailer extends some paternal generosity to them (he refers to them as 'his troops').

The opinions are balanced by many magnificent descriptions of the key figures in the political arena. On Nixon, he writes: 'He still had no natural touch with them [the Press], his half-smile while he listened was unhappy, for it had nowhere to go but into a full smile and his full smile was as false as false teeth, a pure exercise of will. You could all but see the signal pass from his brain to his jaw. "SMILE", said the signal, and so he flashed teeth in a painful kind of joyous grimace which spoke of some shrinkage in the

liver, or the gut, which he would have to repair afterward by other medicine than good-fellowship. (By winning the Presidency perhaps.)' Mailer's sadly graphic portrayal of Eugene McCarthy is tinged with pathos and tragedy; his remembrance of a meeting with Robert Kennedy is sentimental—but memorable.

At forty-five, the Mailer of 'Miami and the Siege of Chicago' is in shockingly good form. He has melled in the right places but remains outrageously unpredictable. Above all, he is an exquisitely fine writer. The carefully blended combination of form, skill and temperament make Norman Mailer today's only real literary adventurer.

coming events

24 FEBRUARY TO 3 MARCH

Send notices, photos, of Coming Events to: Joy Macurdy, 392-5306, Information Office, McGill—by Tuesday, 5 p.m., one week in advance.

MONDAY 24

CLAUDE ST. DENIS—MIME: Potpourri series, Instant Theatre, Place Ville Marie. 12:00, 12:40, 1:20 p.m. Admission \$1, students 75¢. 878-2589.

INTRAMURAL BROOMBALL: Brutes (Arts) vs. Grads (Graduate Students), 1 p.m., lower campus.

HILLEL NOONDAY FORUM: Rabbi Joseph Polak. 1 p.m., Hillel House.

VERDI REPERTORY CINEMA: "Blow Up," and "Red Desert," by Michelangelo Antonioni. 5380 Boul. St. Laurent. Information, 277-4145. To Feb. 28.

FINNEGAN'S WAKE: Film of Joyce's work. (Dir. Mary Ellen Bute, USA, 1965). Dept. of English presentation. 6:30 and 9 p.m., Leacock 132. Admission 75¢.

LOYOLA COLLEGE: "Bureaucratization and the Dehumanization Process," lecture by Prof. J. Tascone, in the Social Change series. D-105. 7 p.m.

UNIVERSITE LAVAL: Semaine des Sciences Forestières. (Faculté de foresterie et géodésie.) 7:30 p.m.—Inauguration officielle par le Ministre des Terres et Forêts, l'Honorable Claude Gosselin, "Le Calcul de la possibilité en aménagement forestier," conférence de M. Marc Côté, (Laval).

HILLEL HOUSE: Drama Class, 8 p.m. Information, 845-9171.

WINTER CARNIVAL: Carnival Concert featuring the Fifth Dimension. Place des Arts, 8:15 p.m.

POETRY READING—EARLE BIRNEY: Noted Canadian poet will give poetry reading and lecture, 8:30 p.m. L-219. Sponsored by the English Dept. Admission free.

ECOLE DE MUSIQUE VINCENT D'INDY: Student Recital. Thomas Green, piano—Prokofiev. Claire Naud, piano—Schumann and Ravel. Nicole Lefebvre, organ—Handel, Sowerby. Louise Beaudoin, soprano—Lulli, Schubert, Jacques de la Presle, Debussy. 8:30 p.m., Salle Claude Champagne.

TUESDAY 25

THIS IS IT: Revue written by Peter Desbarats. Instant Theatre, Place Ville Marie, 12:00, 12:40, and 1:20 p.m. 878-2589.

DIALOGUE 30: "Summer '68" by Brian Morel. 1:15 p.m., L-132.

CAMPUS CONCERT: Faculty of Music students. *David Gordon*, tenor (accompanied by Dorothy Slapcoff, piano): Handel—"Where E're You Walk," Scarlatti—"Le Violette," Schubert—"Der Neugierige," Mozart—"Il Mio Tesoro from Don Giovanni," Purcell—"I'll Sail Upon the Dog Star," Warlock—"Wilt Thou Leave Me Thus," Fauré—"Au Bord de l'Eau," Massenet—"En Fermant les Yeux," *Susan Craig and Michael Hodgson*, piano duo: Debussy—"Petite Suite," 1 p.m., Redpath Hall. Admission free.

NEUROLOGY: Discussion with members of staff at M.N.I., on current topics in neurology. Pre-Medical Society. 1 p.m., Stewart Biology Bldg., S 1/4.

INTRAMURAL BROOMBALL: Architects vs. Novices (Engineering), 1 p.m., lower campus.

UNIVERSITE LAVAL: Semaine des Sciences Forestières. Ateliers d'étude. 2 p.m., Faculté de foresterie et géodésie.

THE COMPUTER AND MANAGEMENT: Faculty of Management lecture by Dr. Frederick S. Hammer (Leasco Systems and Research Corp., Bethesda, Maryland). 4 p.m. Stewart Biology Bldg., Room S 1/3.

WOMEN ASSOCIATES MEETING: "Medicine at McGill." 3 p.m., Faculty Club.

RNA AND MEMORY: Dept. of Zoology seminar with Dr. H. Enesco (SGWU). 4:30 p.m., Stewart Biology Bldg., S 3/3.

HILLEL HOUSE: Folk dancing, 7:30 p.m. Basic Judaism Class, 7:30 p.m. 845-9171.

BASKETBALL: SGWU at McGill, 8:15 p.m.

QUEBEC, CANADA, THE WORLD—TODAY: Marianopolis 1969 Lecture Series. Frank R. Scott speaks on "Bilingualism and Biculturalism." 8:15 p.m., Good Counsel Hall, 3647 Peel. Series tickets at door, \$9. Single lecture tickets \$2. Students half price.

AROUND THE WORLD IN 70 DAYS: Dept. of Entomology Seminar with Dr. D. K. Kevan (Entomology Dept., Macdonald College). Illustrated talk on trip to research establishments in Asia and Australia. 8:30 p.m., Biology Bldg., Room B-224, Macdonald College.

LOYOLA COLLEGE: Photographic Exhibit, Guadagni Lounge, to Feb. 28. "Pop Goes Loyola," a concert arranged by the Folk Society. 8:30 p.m., Smith Auditorium. Admission free.

MSO CONCERT: Franz-Paul Decker conducting. Zino Francescatti, violin soloist. Bartok—"Two Portraits, Op. 5," Tchaikovsky—"Concerto in D Major, Op. 35," Mendelssohn—"Symphony No. 3, Ecossaise." 8:30 p.m., Salle Wilfrid Pelletier, Place des Arts.

INTRAMURAL BROOMBALL: Elect 5 (Engineering) vs. Animals (Arts), 9 p.m., Winter Stadium. Anarchists (Arts) vs. Witches (Commerce), 9:45 p.m. Winter Stadium.

UN SIMPLE SOLDAT: By Marcel Dubé. Open to students and educators only. Theatre du Gesù. 866-1964.

WEDNESDAY 26

UNIVERSITE LAVAL: Semaine des Sciences Forestières. Symposium, 9h à 12h. Salle de conférences, Faculté de foresterie et géodésie. "Considérations générales sur le calcul de la possibilité,"—M. Robert Bellefeuille (Laval). "Incidence de la possibilité sur les plans d'aménagement régional,"—M. Raymond Lord (Ministère des Terres et Forêts). "La possibilité vue par un aménagiste concessionnaire,"—M. Léopold Antif (Consolidated Bathurst Ltée, Grand-Mère). "Le contrôle gouvernemental de la possibilité,"—M. Rénald Provencher (Ministère des Terres et Forêts).

MUSEUM OF FINE ARTS: Lecture, "Art Africain," (members only) 10 a.m. Guided tour, English, "Contemporary Canadian Arts," 7:30 p.m. Guided tour, French, "Eskimo Art," 8:30 p.m.

INTRAMURAL BROOMBALL: Elect 4 (Engineering) vs. G.D.'S (Medicine), 1 p.m., lower campus.

MNI MEETING: Dr. King Engle (N.I.M.D.B., Bethesda, Maryland). 5 p.m., Amphitheatre of M.N.I.

THE RIBOSOME CYCLE IN PROTEIN SYNTHESIS: Biochemistry Seminar with Dr. Raymond O. R. Kaempfer (Harvard Univ.). 5:15 p.m., Palmer Howard Theatre, McIntyre Medical Sciences Bldg.

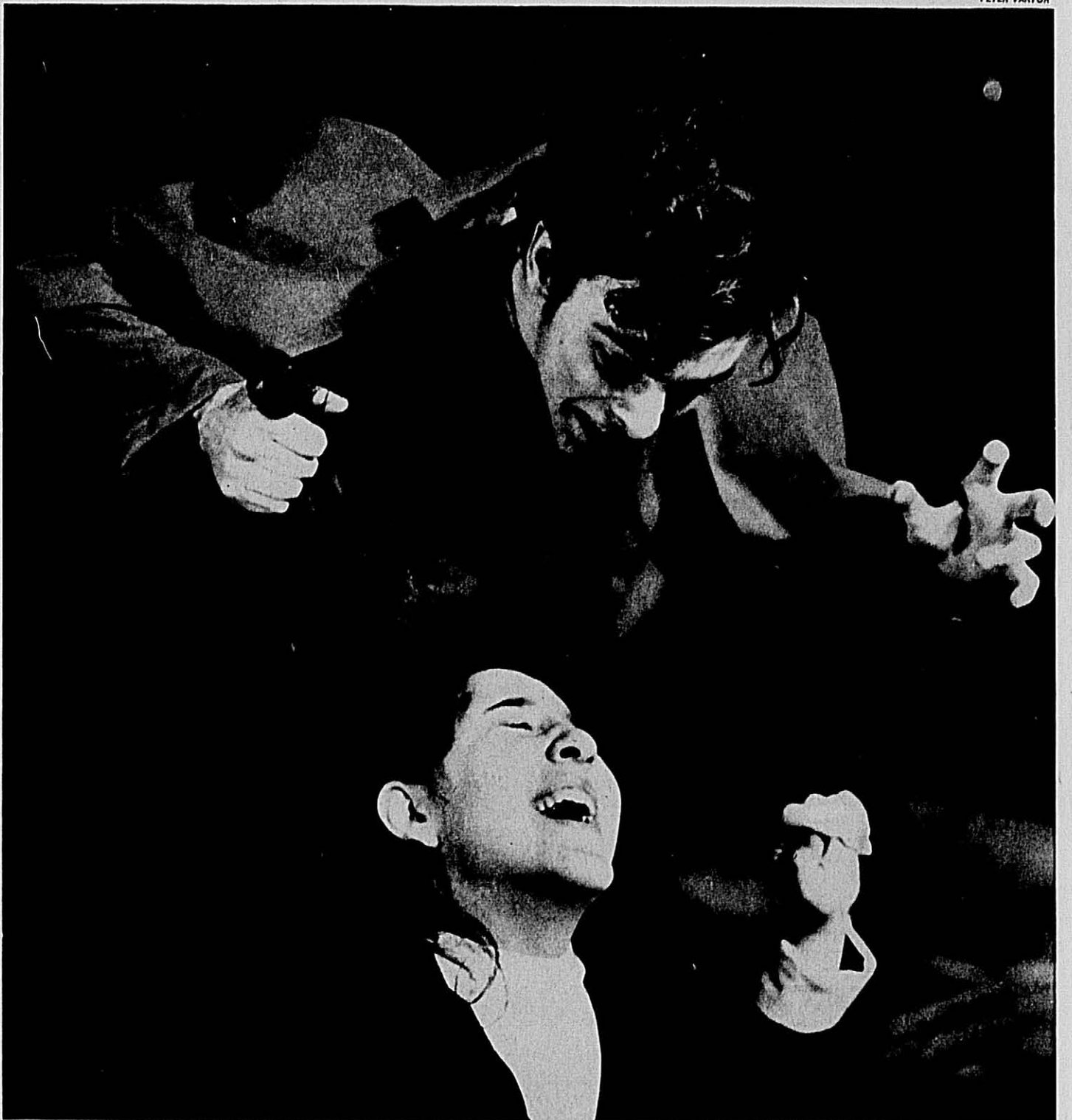
EVENING OF EARLY AMERICAN CARTOONS: Classic Series. 8 p.m., Engineering Bldg. 204.

HOCKEY: McGill at U. of M., 8 p.m.

RUDDIGORE: Gilbert and Sullivan, presented by Savoy Society of McGill. Moysse Hall, Arts Bldg. 8:30 p.m. Admission \$2. 875-5510. To March 1.

LOYOLA COLLEGE: "Pierrot le Fou," in the Contemporary Cinema Festival. 8:30 p.m., Smith Auditorium. 75¢.

MONTREAL FOLK WORKSHOP: Guests Marg & Liz, Scottish ballads, folk songs, 9:15 to 9:45 p.m. and 10:45 to 11:15 p.m. Performers from audience, 8:30 to 9:15 p.m. and 9:45 to 10:45 p.m. Moose Hall, 3485 Park Ave. 75¢. Information, 649-6895.



Sir Despard Murgatroyd (a wicked baronet of the deepest dye) and Mad Margaret (of the Ophelia school) in RUDDIGORE: OR, THE WITCH'S CURSE, presented by the Savoy Society, Wednesday thru Saturday.

THURSDAY 27

NOT ENOUGH ROPE: Comedy by Elaine May. Instant Theatre, Place Ville Marie. 12:00, 12:40, 1:20 p.m. Admission \$1, students 75¢.

INTRAMURAL BROOMBALL: Shysters (Law) vs. Neo-Asclepians (Medicine), 1 p.m., lower campus.

UNIVERSITE LAVAL: Semaine des Sciences Forestières. Ateliers d'étude. 2 p.m., Faculté de foresterie et géodésie.

M.A.U.T. GENERAL MEETING: 4 p.m., Faculty Club Ballroom.

SGWU CONSERVATORY OF CINEMATOGRAPHIC ART: "Umberto D." (V. de Sica, Italy, 1952). 8 p.m., Hall Building.

THE IDEOLOGY OF CANADIAN FOREIGN POLICY IN THE FAR EAST: Hillel lecture by Canadian diplomat Chester Ronning. 8 p.m., L-219.

WHY ARE CANNED MEATS SAFE? Dept. of Microbiology seminar with Dr. H. Pivnick (Food and Drug Directorate, Ottawa). 8 p.m., Biology Bldg., Room B-216. Macdonald College.

FRIDAY 28

PRE-MEDICAL SOCIETY FILMS: "Spread Technique Caesarian Section," "The Neurological Examination." 1 p.m., S 1/4.

INTRAMURAL BROOMBALL: Met 5 (Engineering) vs. Grads (Graduate Studies), 1 p.m., lower campus.

DEVELOPMENT PLANNING IN AN ALIEN POLITICAL AND INSTITUTIONAL ENVIRONMENT: Centre for Developing Area Studies seminar with Prof. J. Cornells (Dept. of Economics, State University of New York, Stony Brook). 4 p.m., Leacock 219.

LOYOLA COLLEGE: "Love with the Proper Stranger," starring Steve McQueen. "Barefoot in the Park," starring Jane Fonda. 7 p.m., Smith Auditorium. Admission \$1.

REAL REELS: "The Lambeth Boys," "Umberto D," "The Most." Serie D'Essai, 8 p.m., L-132.

SGWU CONSERVATORY OF CINEMATOGRAPHIC ART: "Golden Age of Flemish Painting," (Paul Haesarts, Belgium, 1953, color). "The Titan-Story of Michelangelo," (R. Lyford, Switzerland, 1950). Hall Building, 8 p.m.

FACULTY FRIDAY: Symphonic Band concert. Conductor, Dr. I. J. Katz. Works by Copland, Mohaupt, Vaughn Williams, Richard Strauss, Wagner. 8:30 p.m., Redpath Hall. Admission free.

CONCERTS PUBLICS DE RADIO CANADA: Lagoya, guitar. 8:30 p.m., Salle Claude Champagne, 200 Bellingham Road. Admission free. 868-3211.

SQUASH: OQAA at Waterloo.

WOMEN'S BASKETBALL: Tournament at University of Toronto.

WOMEN'S FENCING: Tournament at University of Toronto.

SATURDAY 1

SGWU GALLERIES: Gallery I—Sculptures by Claire Hogenkamp, to March 10. Gallery II—Drawings and small paintings by Tom Forrestall, last day.

THE GOSPEL ACCORDING TO MATTHEW: Dir. Pier Paolo Pasolini, Italy, 1964. International 35 series. 6:30 and 9 p.m., PSCA.

CHINA NIGHT: Chinese dinner, folk songs and dances, fashion show, Chinese boxing, drama, comedy, etc. Union Ball Room. Tickets available at Union Box Office.

MADAME BUTTERFLY: Opera Guild production of Puccini. Elizabeth Vaughan (Royal Opera, Covent Garden) as Cio-Cio-San. Vahan Khanzadian (San Francisco Opera) as Pinkerton. Allan Fine as the Imperial Commissioner. James Hutchinson as the Official Registrar. 8 p.m., Salle Wilfrid Pelletier, Place des Arts.

VERDI REPERTORY CINEMA: "Revolution," by Jack O'Connell. "Boom," by Joseph Losey. Original English versions. 5380 Boul. St. Laurent. Information, 277-4145.

SUNDAY 2

UNDERGROUND FILM CENTRE: "Nothing Happened this Morning," and "Bummer's" by David Bienstock. (First prizes at Festival of Chicago, San Francisco and Spoleto.) "Image," and "On Fighting Witches," by Bob Shays. "Model Toddler," and "Summer Dance," by Cowan. 2, 4, 6, 8, 10 p.m., Revue Theatre, Maisonneuve and St. Marc. 523-2816.

INDIAN DIALOGUE: NFB film of Indians discussing what can be done to escape economic poverty without suffering further spiritual deprivation. 7 p.m., Augustana House, 3483 Peel. 844-7602.

CALENDAR IN THE SKY: Dow Planetarium sky show. 1000 St. Jacques St. W. Admission \$1. Information, 872-4210. Last day.

MONDAY 3

ALAIN MONTBLANC—GYPSY CHANSONNIER: Potpourri series, Instant Theatre, Place Ville Marie. 12:00, 12:40 and 1:20 p.m. Admission \$1, students 75¢. 878-2589.

QUEBEC, CANADA, THE WORLD—TODAY: Marianopolis 1969 Lectures. René Lévesque on "Quebec Politics." Good Counsel Hall, 8:15 p.m. Admission \$2, students \$1.

RADIO MCGILL

DAILY, FEBRUARY 24-28 (ON CAMPUS)News: 20 minutes after every hour.

Insound Highlights: 12 to 2 p.m.—light listening music. 4 to 6 p.m.—mixed bag, folk rock, jazz.

INSOUND FEATURE PROGRAMS

Imagiste Poetry: Dwight Drick reads imagiste poetry with the music of Eric Satie. 4:30 p.m., Monday, February 24.

Welcome to no man's land: Poems and readings from literature which induce reflections, ponderings and soul searching in regard to war. 4:30 p.m., Tuesday, February 26.

SATURDAY, MARCH 1

Saturday Night Bash: Jim Barbour plays the latest in rock and soul. 9 p.m. to 1 a.m.

SUNDAY, MARCH 2 (CFQR-FM, 92.5)

10:00 p.m.—Radio McGill's last scheduled program of the year. Two hours of news; features—A review of the year's happenings, and a look into the future. A flash into the past—portions of Radio McGill's first broadcasts in 1942. A live recording of authentic Chinese and Indian music.

EDITOR: HARRY E. THOMAS

ASSOCIATE EDITOR: JEAN-LOUIS ROY.

FRENCH CANADA STUDIES PROGRAMME

DESIGN AND PRODUCTION: EINAR VINJE

PHOTOGRAPHY: CHRIS PAYNE (UNLESS OTHERWISE CREDITED)

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McGill
reporter